

If a first ending (also known as a *prima volta* or "first time") continues onto another line or system, the bracket minus a downward jog is not given the concluding downward jog until the repeat mark is reached (example at the right).

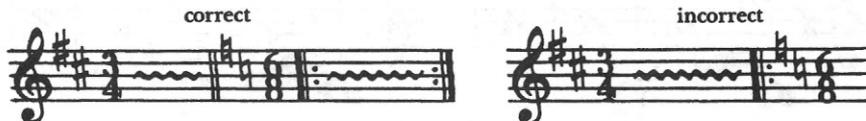
Should there be a third, or terminating, ending (*ultima volta* or "final time"), the second ending (*seconda volta* or "second time") is notated in the manner of the usual first ending.

When two sections follow one another, both of them to be repeated, the repeat marks take the form below. Notice that the single thin line is used before and after a single thick bar between the sections, and that the dots are retained in their usual position.



EXAMPLE 12 - 11

When a change of meter or key signature comes at the beginning of a section to be repeated, the change is indicated on the staff *before* the position of the first repeat-bar, as shown below. The notator must once again observe that repeat signs are not actually barlines, and so do not follow the same rules of notation.



EXAMPLE 12 - 12

When repeat signs come within a measure, note-values or rests must be carefully indicated to ensure the presence of the full time-value.



EXAMPLE 12 - 13

Needless to say, none of the repetition signs so far discussed and illustrated—for one beat, one measure, two measures, or an entire section—can be used if there is the *slightest deviation* in the pattern repeat. The alteration of so much as a single note, rhythm, accent, slur, or dynamic mark affecting anything but the *entire* repeated pattern makes it imperative that the measures be written out again in full. If, however, the only change between the first time and the second time is a change in dynamics affecting the entire pattern, the